

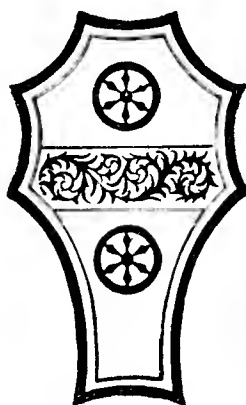
EDITION SCHOTT

EINZEL-AUSGABE

— 02438, 02439 —

Die Hugenotten

Les Huguenots
G. MEYERBEER



FANTASIE

von
J. B. SINGELÉE

Op. 31

KLAVIERBEGLEITUNG
zur Violinausgabe 02437

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Jede Nummer 20 Pfennig

B. SCHOTT'S SÖHNE, MAINZ, LEIPZIG, LONDON, BRUXELLES, PARIS

LES HUGUENOTS

de Meyerbeer.

Fantaisie

par J. B. SINGELÉE, Op. 31.

Violon. *pizz.* *p*

Maestoso.

PIANO. *pp*

arco *p* *ff* *IV.*

p *ff* *12*

p *ff* *12*

p *ff* *IV.* *12*

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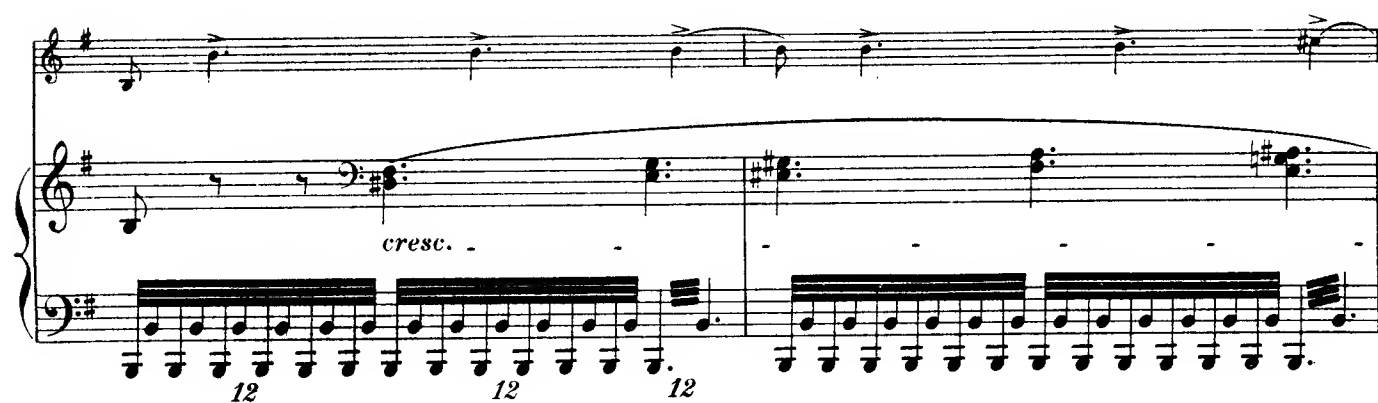
Violine M. 1.—

Klavierstimme M. 2.—

02438/9



First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of two sharps (F# and C#). The music begins with a piano (*p*) dynamic marking. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a harmonic accompaniment with chords and moving lines.



Second system of musical notation. The top staff continues the melodic line. The middle staff contains a sustained chord with a crescendo (*cresc.*) marking. The bottom staff features a dense, continuous sixteenth-note accompaniment. The number 12 is written below the bottom staff, indicating a measure count or repeat.



Third system of musical notation. The top staff continues the melodic line. The middle staff contains a sustained chord with a crescendo (*cresc.*) marking. The bottom staff features a dense, continuous sixteenth-note accompaniment. The number 12 is written below the bottom staff, indicating a measure count or repeat.



Fourth system of musical notation. The top staff continues the melodic line. The middle staff contains a sustained chord with a fortissimo (*ff*) marking. The bottom staff features a dense, continuous sixteenth-note accompaniment. The number 12 is written below the bottom staff, indicating a measure count or repeat.

Andantino. *espress.*

p

doux

f

p

rall.

a tempo.

rall.

p

Detailed description: This is a musical score for piano and violin, spanning 12 measures. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The score is divided into five systems, each with a violin staff on top and a piano staff on the bottom. The first system (measures 1-4) is marked 'Andantino.' and 'espress.'. The piano part begins with a piano (*p*) dynamic. The second system (measures 5-8) continues the piano part with a piano (*p*) dynamic. The third system (measures 9-12) features a 'doux' marking above the violin staff and a forte (*f*) dynamic below the piano staff. The fourth system (measures 13-16) includes 'rall.' and 'a tempo.' markings. The fifth system (measures 17-20) ends with a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation, featuring a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff begins with the tempo marking *rall. poco a poco* and later changes to *a tempo.* The bass staff continues the accompaniment with sustained chords and moving lines.

Third system of musical notation. The treble staff features a melodic line with dynamic markings *p* (piano) and *f* (forte). The bass staff provides a steady accompaniment with chords and eighth notes.

Fourth system of musical notation. The treble staff includes the tempo marking *rall.* and the dynamic marking *cresc.* (crescendo). The bass staff features a more active accompaniment with sixteenth-note patterns and dynamic markings *cresc.*

Fifth system of musical notation. The treble staff begins with a *Cadenza* section, marked *rall.* and *dim.* (diminuendo). The bass staff starts with a *f* (forte) dynamic and includes the marking *p dim.* (piano diminuendo) towards the end of the system.

f de la pointe

Allegro moderato.

f

p du talon

p

allongez l'archet

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below it. The key signature is three sharps (F#, C#, G#). The music features a complex melodic line in the upper treble staff with many slurs and ties, and a rhythmic accompaniment in the grand staff.

Second system of musical notation. It continues the piece with the same three-staff layout. A second ending bracket labeled "II." spans the final measures of the system. The melodic line in the upper treble staff is highly ornamented with slurs and ties.

Third system of musical notation. The upper treble staff contains the vocal line with the lyrics "du talon" under the first measure. The grand staff below provides a rhythmic accompaniment. A piano dynamic marking *p* is placed below the first measure of the bass staff.

Fourth system of musical notation. The upper treble staff features a melodic line with a *dolce* marking and a *poco rall.* (ritardando) instruction. The grand staff continues the accompaniment. The system concludes with a *f* (forte) dynamic marking and the instruction *a tempo.*

VAR. I.

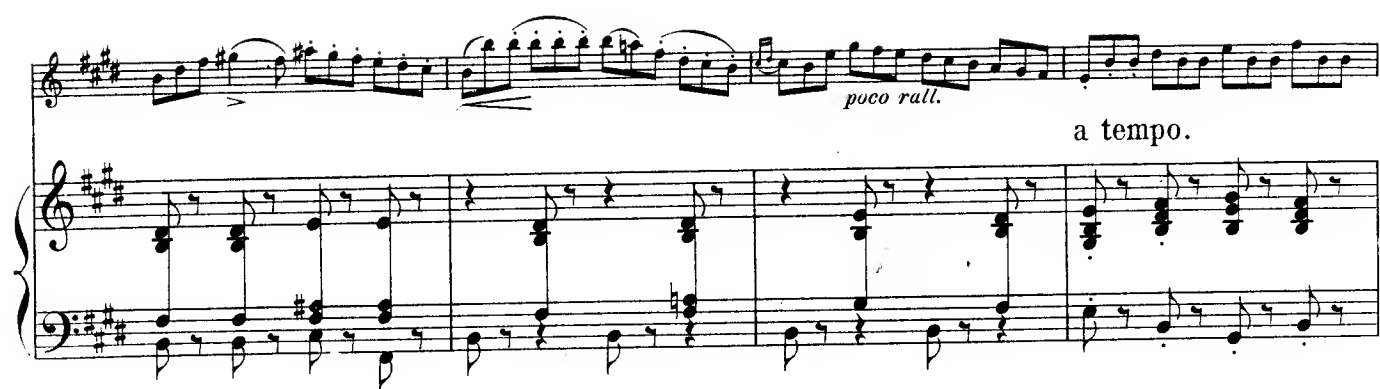
semplice

p

f

p

The musical score for Variation I is written for piano and violin. It is in 3/4 time and has a key signature of three sharps (F#, C#, G#). The score is divided into four systems, each with a piano and violin staff. The first system includes the word "semplice" and a piano dynamic marking "p". The second system includes a forte dynamic marking "f". The third system includes a piano dynamic marking "p". The fourth system includes a piano dynamic marking "p". The piano part consists of a series of chords and single notes, while the violin part features a melodic line with triplets and slurs.



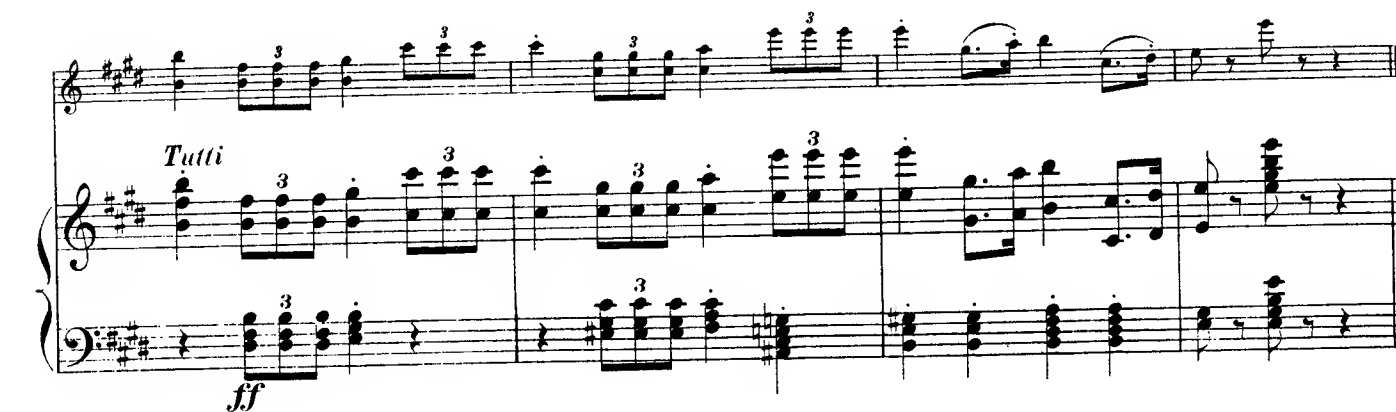
First system of musical notation. The upper staff features a melodic line with slurs and a *poco rall.* marking. The lower staff provides harmonic accompaniment. The tempo changes to *a tempo.*



Second system of musical notation. The upper staff continues the melodic line. The lower staff includes accents (>) on certain notes.



Third system of musical notation. The upper staff includes first and second endings, marked with *f* and *ff*. The lower staff also includes first and second endings, marked with *ff*.



Fourth system of musical notation. The upper staff features triplets (3) and the word *Tutti*. The lower staff includes triplets (3) and the dynamic marking *ff*.

con brio.

VAR. II.

p

The musical score is for Variation II, marked 'con brio.' and 'p' (piano). It is written for a piano and a violin. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano part consists of four systems of chords, while the violin part has four systems of melodic lines. The first system of the piano part starts with a piano (p) dynamic marking. The violin part begins with a forte (f) dynamic marking. The score is divided into four systems, each with a piano and a violin staff. The piano part is characterized by a steady rhythm of chords, while the violin part features more complex, flowing melodic lines. The overall mood is energetic and rhythmic, consistent with the 'con brio' marking.

First system of musical notation. The top staff features a melodic line with slurs and ties, marked *poco rall.* and *a tempo.* The bottom staff consists of two staves (treble and bass clef) with a rhythmic accompaniment of chords and eighth notes.

Second system of musical notation. The top staff continues the melodic line with slurs and ties. The bottom staff continues the rhythmic accompaniment with chords and eighth notes.

Third system of musical notation. The top staff includes first and second endings, marked *ff* and *Tutti.* The bottom staff also includes first and second endings, marked *ff*. The system concludes with a *ff* dynamic marking.

Fourth system of musical notation. The top staff features a melodic line with slurs and ties, marked *rall.* and *p*. The bottom staff continues the rhythmic accompaniment with chords and eighth notes, also marked *rall.* and *p*.

This musical score is for a piano and voice piece, spanning measures 1 to 20. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is written in a system of five staves: a single staff for the voice and four staves for the piano (treble and bass clefs on the left, and two grand staves on the right). The tempo is marked 'Larghetto.' at the beginning. The piano part features a variety of textures, including arpeggiated chords, flowing sixteenth-note passages, and sustained block chords. Dynamic markings include 'p' (piano), 'cresc.' (crescendo), 'espress.' (espressivo), 'dim.' (diminuendo), and 'pp' (pianissimo). The voice part consists of a single melodic line with some rests. The score concludes with a 'rall.' (rallentando) marking, followed by 'a tempo.' and a final 'cresc.' marking.

Larghetto. *espress.*

p

cresc.

dim.

p

doux.

pp

rall. - - *a tempo.* *cresc.*

suivez *cresc.*

First system of musical notation. The treble clef staff contains a melody in D major with eighth and sixteenth notes. The piano accompaniment in the grand staff features a steady eighth-note pattern in the right hand and a bass line in the left hand. A *cresc.* (crescendo) marking is placed above the piano part.

Second system of musical notation. The treble clef staff begins with a *dol.* (dolando) marking. The piano part starts with a *p* (piano) dynamic. The system concludes with a key signature change to D minor, indicated by a key signature change symbol.

Third system of musical notation. The tempo marking *Allegro moderato.* is placed above the treble staff. The piano part begins with a *p* dynamic. The system includes *fp* (fortissimo piano) markings in the piano part.

Fourth system of musical notation. This system continues the musical piece with similar melodic and harmonic textures in the treble and piano parts.

Fifth system of musical notation. The tempo marking *poco agitato* is placed above the treble staff. The piano part begins with a *p* dynamic. The system concludes with a key signature change to D major, indicated by a key signature change symbol.

legato
p

cresc.
cresc.

cresc.
f

rall.
f animato.
suivez.

cresc.
cresc.
tremolo
ff
ff

marqué
mf de la pointe

Allegro moderato.

f *p*

p du milieu *3* *ff*

p *fp* *p* *ff*

pp *ff* *p* *f*

pp *ff* *pp* *p*

p *f*



First system of musical notation. The top staff is a single melodic line in treble clef, key of D major, with a forte (*f*) dynamic marking at the end. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.



Second system of musical notation. The top staff continues the melody, ending with a *rall.* (rallentando) marking. The bottom staff features a piano (*p*) dynamic marking at the start, followed by a forte (*f*) dynamic marking, and concludes with a fermata over a whole note chord.



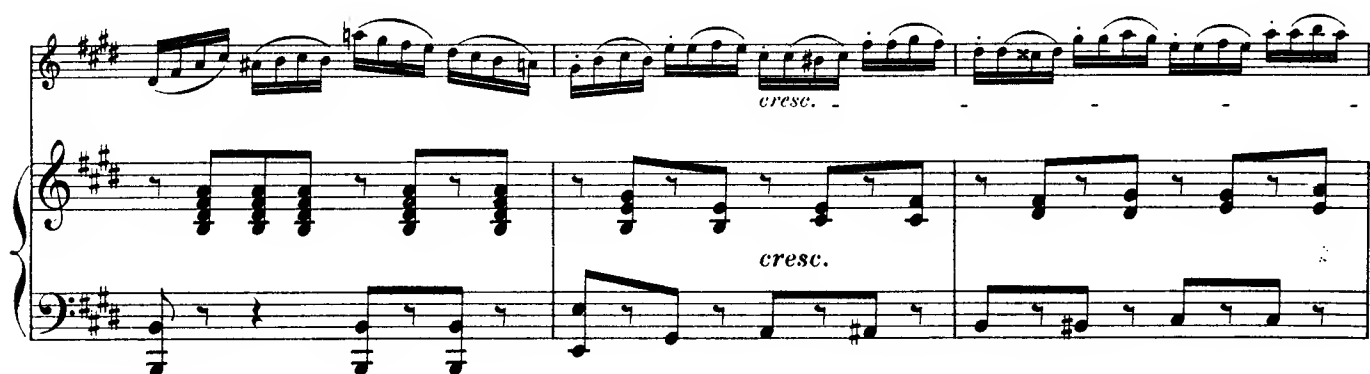
Third system of musical notation. The top staff contains several triplet markings (indicated by a '3' over a bracket) and a *a tempo.* (allegretto) marking. The bottom staff begins with a piano (*p*) dynamic marking and continues with a steady eighth-note bass line.



Fourth system of musical notation. The top staff continues the melodic line with triplet markings. The bottom staff continues the piano accompaniment with a steady eighth-note bass line and chords in the right hand.



First system of musical notation. The top staff (treble clef) features a complex melodic line with many beamed sixteenth and thirty-second notes, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The bottom staff (bass clef) consists of a simple harmonic accompaniment with chords and single notes.



Second system of musical notation. The top staff continues the melodic line with a crescendo (*cresc.*) marking. The bottom staff continues the harmonic accompaniment, also marked with a crescendo (*cresc.*).



Third system of musical notation. The top staff continues the melodic line. The bottom staff continues the harmonic accompaniment, featuring some accented notes marked with an accent (>).



Fourth system of musical notation. The top staff continues the melodic line, ending with a forte (*f*) dynamic. The bottom staff continues the harmonic accompaniment, marked with a forte (*f*) dynamic and a fortissimo (*ff*) dynamic.



First system of musical notation. The top staff is marked *ff grandioso* and the bottom staff is marked *Largo. ff*. Both staves feature triplets and a dynamic change to *p* in the middle of the system.



Second system of musical notation. The top staff begins with *ff* and includes markings for *cresc.* and *rall.*. The bottom staff also begins with *ff* and includes markings for *cresc.* and *rall.*. Both staves feature triplets and a dynamic change to *p* in the middle of the system.



Third system of musical notation. The top staff is marked *Coda animato.* and the bottom staff is marked *p*. Both staves feature a series of chords and a dynamic change to *p* in the middle of the system.



Fourth system of musical notation. Both staves feature a series of chords and a dynamic change to *p* in the middle of the system.



Fifth system of musical notation. Both staves feature a series of chords and a dynamic change to *p* in the middle of the system.

First system of musical notation. The treble staff features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The piano accompaniment in the grand staff consists of chords and single notes in both the treble and bass staves.

Second system of musical notation. The treble staff begins with a *cresc.* marking and ends with a *ff* marking. The piano accompaniment also includes a *cresc.* marking in the bass staff.

Third system of musical notation. The piano accompaniment features a *p* (piano) marking in the bass staff and a *f* (forte) marking in the bass staff towards the end of the system.

Fourth system of musical notation. The piano accompaniment begins with a *p* marking in the bass staff and ends with a *cresc.* marking in the bass staff.

Fifth system of musical notation. The piano accompaniment features a *ff* marking in the bass staff. The system concludes with a double bar line and a repeat sign.

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Fantasien und Uebertragungen für Violine mit und ohne Begleitung Beliebte Lieder und Opernmelodien.

Alard, Leichte Fantasien über beliebte italien. Opernmelodien 02504 — Heit V. 02505 — Heit V. 02506 Bach, Mein gläubiges Herz (Händel) (Kroß) V. u. Kl. 02507 Baumgartner, Noch sind die Tage der Rosen, Walzer V. 02508 do. Klavierst. 02509 Beriot, Melodien italiennes V. u. Kl. 02510 — 1. Non Gioia il Sospirar (Donizetti) 02511 — 2. Vanne al mio bene (Blangini) 02512 — 3. Al dolor Guidami (Donizetti) 02513 — 4. A torti e a ragione (Vaccini) 02514 — 5. E Vezzosa si la Rosa (Vaccini) 02515 — 6. La Verginella (Berlioz) 02516 — 7. Mille Sospire e Lagrime 02517 — 8. Deh! Non voler rostringere (Donizetti) 02518 — 9. Come l'Aurora plande (Rossini) 02519 — 10. Stanco di Pascolar (Venetian, Lied) 02520 — 11. Quel suono (Mozart) 02521 — 12. Prendimi teco (Vaccini) 02522 Bizer, Carmen-Marsch, Auf in den Kampf, Torero! V. u. Kl. 02523 Bortniansky, Ich bete an die Macht der Liebe, Russ. Kirchenlied (Hermann) V. u. Kl.	02524 Giordani, Caro mio bene (Papini) V. u. Kl. 02525 Gluck, Arie aus Orpheus (Haffat) V. u. Kl. 02526 Händel, Rinaldo-Arie, Laß mich mit Tränen (Kroß) V. 02527 do. Klavierst. 02528 Lieber sitzt gaukelnd (Haddock) V. 02529 do. Klavierst. 02530 Haydn, Die Himmel erzählen (Schöpfung) (Haddock) V. 02531 do. Klavierst. 02532 Kotschubey, Oh! diris lui (Ratto) V. u. Kl. 02533 do. Klavierst. 02534 Mozart, Ave verum (Alfani) V. u. Kl. 02535 do. Klavierst. 02536 Haydn, Die Himmel erzählen (Schöpfung) (Haddock) V. 02537 do. Klavierst. 02538 Kotschubey, Oh! diris lui (Ratto) V. u. Kl. 02539 do. Klavierst. 02540 Serenale aus Don Juan (Dante) V. 02541 do. Klavierst. 02542 Schubert, Aus Meeres (Thomas) V. 02543 do. Klavierst. 02544 Ave Maria (Ritter) V. 02545 do. Klavierst. 02546 Die Fledermaus (Ritter) V. 02547 do. Klavierst. 02548 Heldenreise (Wichl) V. 02549 do. Klavierst. 02550 Des Malchurs Klage (Ritter) V. 02551 do. Klavierst.	02552 Schubert, Ständchen, Lise, Ich bin eine Lieder (Moffat) V. u. Kl. 02553 do. Klavierst. 02554 Der Wanderer (Wichl) V. 02555 do. Klavierst. 02556 Schumann, Die beiden Grenadiere V. 02557 do. Klavierst. 02558 Kr. der H. r. l. h. v. Allen V. 02559 do. Klavierst. 02560 Mondnacht V. 02561 do. Klavierst. 02562 do. Klavierst. 02563 Sonnets am Rhein V. 02564 do. Klavierst. 02565 Waldbesprechung V. 02566 do. Klavierst. 02567 Wandler, Wohl auf noch getrunken V. 02568 do. Klavierst. 02569 do. Klavierst. 02570 Spohr, Rose wie bist du reizend (Wichl) V. 02571 do. Klavierst. 02572 Stradella, Kirchenarie (Lefebure) V. 02573 do. Klavierst. 02574 Ave Maria (Ritter) V. 02575 do. Klavierst. 02576 Die Fledermaus (Ritter) V. 02577 do. Klavierst. 02578 Heldenreise (Wichl) V. 02579 do. Klavierst. 02580 Des Malchurs Klage (Ritter) V. 02581 do. Klavierst.	Wagner, Richard (Vollständige Opern-Fantasien und Potpourris) siehe besondere Abteilung. 02582 — Am stillen Herd (Wickede) leicht V. 02583 do. Klavierst. 02584 do. Klavierst. 02585 do. Klavierst. 02586 do. Klavierst. 02587 do. Klavierst. 02588 do. Klavierst. 02589 do. Klavierst. 02590 do. Klavierst. 02591 do. Klavierst. 02592 do. Klavierst. 02593 do. Klavierst. 02594 do. Klavierst. 02595 do. Klavierst. 02596 do. Klavierst. 02597 do. Klavierst. 02598 do. Klavierst. 02599 do. Klavierst.	Volkslieder-Fantasien. 02560 Gott erhalte Franz den Kaiser, Oester. Hymne (Moret) V. u. Kl. 02561 Hail Columbia, Amerikanischer Nationalgesang V. u. Kl. 02562 Home, Sweet home (Hermann) V. u. Kl. 02563 Karneval v. Venedig, Variationen (Danby) V. 02564 do. Klavierst. 02565 Lang tanzt'st du her (Ritter) V. u. Kl. 02566 Letzte Rose (Danby) V. 02567 do. Klavierst. 02568 La Marseillaise, V. u. Kl. 02569 Rodin Adair (Schottische) (Ritter) V. u. Kl. 02570 do. Klavierst. 02571 Der rote Satafin, Russ. Volkslied (Ritter) V. u. Kl. 02572 Russische Nationalhymne V. u. Kl. 02573 Russ. Sches Lied (Hermann) V. 02574 do. Klavierst. 02575 Santa Lucia (Ritter) V. u. Kl. 02576 The Star Spangled Banner (Hermann) V. u. Kl. 02577 do. Klavierst. 02578 Stille Nacht V. u. Kl. 02579 Von meinem Berg muß ich scheiden (Ritter) V. u. Kl. 02580 Yankee doodle (Danby) V. u. Kl.
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5 Singelée	Trois-tour
6 Wagner-Wilhelmj	Gavotte
7 Gosses	Walthers Preislied
8 Drella	Canzonetta
9 Wieniawski-Wilhelmj	Mazurka Op. 19 No. 1 (Obertass)
10 Wieniawski-Wilhelmj	Mazurka Op. 19 No. 2 (Ménestrier)

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3 Burnester-Dussek	Valzer
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6 Burns	Bincho Lament
7 Habay	Idylle
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9 Drella	Scherzando
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